

al art education association march 1959



ART EDUCATION

THE JOURNAL OF

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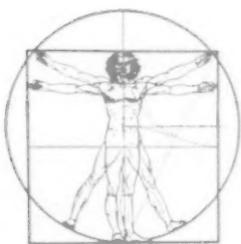
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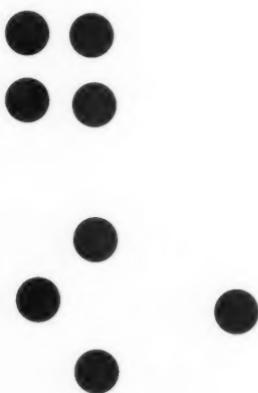
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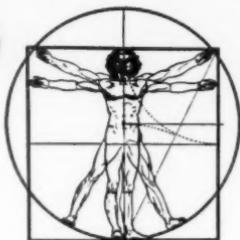




Olive L. Riley

*Director of Art,
New York City Public Schools*





Art as a way of life for the individual has been a factor in every civilization of which we have any record. The Industrial Revolution, however, greatly weakened its position and importance. By the nineteenth century, art had become something esoteric and precious, the subject of the newly-born art criticism and a thing cherished by the wealthy. As a result, art lost its proper function and a great deal of its vital force. No longer was its presence felt in every home and market place, and its meaning for the individual as a language of emotional expression was lost.

To those of us associated with the arts in the recent years, it has been gratifying to see the resurgence of the arts as a vital force in our culture. It is evident that powerful aesthetic forces are assuming an increasingly greater role in the average person's activities and concerns. The individual once again is integrally related to the arts of his times.

This new direction presents to the art teacher an increasing challenge and a renewed responsibility to clarify and intensify the expressive message of the visual arts.

THE PRESIDENT'S M

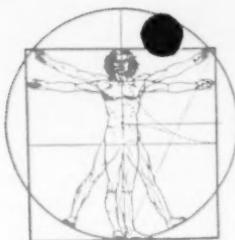
In this new age of discovery the borders of one's mind are no longer outward and outward, but also and inward. Man's intellect must grasp the past and the present, and the impossibly vast dimensions of the unknown. The artist is no less important and less important than he has ever been. He is more irreconcilable and less irreconcilable in his design for living. The freedom of the artist is to live with others within the constantly changing environment in which he lives.



The role of the artist is unchanged although his environment has changed. He must see and understand beyond the parts of things and express his ideas in a personal way through his art as he sees and understands.

The task of the art educator is to nurture the creative potential of the individual. Through valid art experience, the individual can learn to express his creative potential and become sensitive to the needs of his society. The dependent desire of the individual will be able to meet the needs of his society and will keep pace with the needs of the society. The artist-educator is aptly suited to meet this challenge. He must be acquainted with the struggle to produce a creative society. As a teacher, he is in touch with society and understands the uncertainties, searchings and successes. It is the teacher's task to help the individual to find his place in the society and to help him to find his place in the world. The teacher must be a good teacher, he is in touch with society and understands the uncertainties, searchings and successes. It is the teacher's task to help the individual to find his place in the society and to help him to find his place in the world.

MESSAGE



of our knowledge have been pushed both outward
the power of the incredibly small nucleus of the atom
the universe. The individual is at the same time more
ever been before. He must harmonize the seemingly
the freedom-seeking individual must learn to work and
changing patterns of the national and international scene

although it is made more difficult. His lot is to perceive
ings and grasp the unity of life and living. Then he must
ugh the tools of his craft to explain to others what he

nurture the artist in each of us by promoting the habit
ience, the individual can gain satisfaction from inven-
to relationships. As these goals are realized the self-
able to persist in spite of the interdependent require-
with the dynamic changes in our physical world. The
s challenge. As an artist, he is personally and intimately
a comprehensive visual statement of his times. As a
understands the spirit of a people . . . their hopes,
is the art educator's responsibility to bring forth a new
iety.

Reid Hastie
President,
National Art Education Association

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General Information

**N.A.E.A. COUNCIL MEETING
SUNDAY, MARCH 8, 1959
2:30 P.M. PARLOR E**

REGISTRATION

The registration desk, located P.M. Tuesday evening, and Board in Foyer for special day.

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Registration fee is \$3.00 for guests. Registration badges are admitted to meetings. All are attend meetings of the conv

INFORMATION



HEADQUARTERS

The headquarters for the commercial exhibits are located in the Grand Ballroom Foyer.

**COMMERCIAL
EXHIBITS**



Commercial Exhibits located open Wednesday at 9:30 A.M., 9:30-5:00 P.M., Thursday Noon.

BRING THIS



located in the Grand Ballroom Foyer, will be open from 7:00 to 9:00, and from 9:00 to 5:00 Wednesday through Friday. Consult Bulletin special registration hours during pre-convention days of Monday and Tues-

0 for active members, \$1.00 for student members and \$1.00 per day for badges must be worn at all times and persons without them will not be allowed. All art teachers must have paid up membership in order to register and attend the convention.

ng changes in the convention program, special notices, notices of meetings, etc. will be posted on the Information Desk with literature and the answers to your questions will be available at the Information Desk in the Grand Ballroom Foyer.

the convention will be Parlor D—located in the corridor off the West

located in the East Ballroom and East end of the Grand Ballroom will be open during the following hours: Wednesday 9:00-5:00 P.M., Thursday 9:00-5:00 P.M., Friday 9:00-5:00 P.M., Saturday 9:00-12:00

S PROGRAM WITH YOU

FIFTH BIENNIAL CONFERENCE
THE NATIONAL ART EDUCATION ASSOCIATION
MARCH 9-14, 1959
HOTEL COMMODORE, NEW YORK CITY, NEW YORK
PRE-CONFERENCE ACTIVITIES

Monday, March 9, 1959

9:00-10:00 Pre-Conference Registration
Ballroom Foyer

10:00-12:00 **WORKSHOPS**

**I. ART EDUCATORS AND ADMINIS-
TRATORS CLINIC**

"Problems of Teaching Art"
Parlor E

Chairman, Mary Adeline McKibbin, Director of Art, Pittsburgh Public Schools, Pittsburgh, Pennsylvania

Recorders: Elaine LaTronico, Coordinator, Denver Public Schools, Denver, Col.; Margaret Stein, Pershing High School, Detroit, Michigan

ADMINISTRATORS

Miss Martha Sternall, Elementary Supervisor, Scarsdale, New York

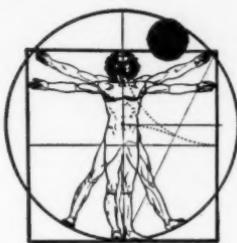
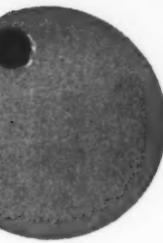
George Reynolds, Principal, Cumberland School, Great Neck, New York

Arthur B. Shedd, Principal, Fox Lane School, Bedford, New York

James A. Hall, Superintendent of Schools, Port Washington, New York

Stuart Dean, Specialist, Educ. Administration, U.S. Office of Education, Washington 25, D. C.

10:00



0:00-12:00

ART EDUCATORS

Evangeline Heisig, Supervisor of Art,
Los Angeles, California

Helen Cabot Miles, Newton High School,
Newton, Mass.

Ivan E. Johnson, Head, Dept. of Arts
Education, Florida State University, Talla-
hassee, Florida

Milton F. Sullivan, Art Supervisor, Uni-
versity School, Southern Illinois University,
Carbondale, Ill.

Pauline D. Smith, Asst. Supervisor of Art,
Baltimore, Maryland

Robert D. Goldman, Head, Fine & Indus-
trial Arts Dept., Abraham Lincoln High
School, Philadelphia, Pennsylvania

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II. HOW TO PLAN AND PROVIDE GOOD ART EXPERIENCES FOR CHIL- DREN AND YOUTH TODAY

These pre-convention workshops have been
designed to enable art educators to contrib-
ute and share experiences and ideas towards
a more expansive view of art education to-
day. See page 41 for suggested readings.

Chairman, Marion Quin Dix, Director of
Art, Elizabeth, New Jersey and Donald
Wyckoff, Asst. Chairman, Director of Art
Studies, Hillsdale, N. J.

ELEMENTARY SCHOOL—
Parlor A



10:00-12:00

JUNIOR HIGH SCHOOL—

Parlor B

SENIOR HIGH SCHOOL—

Parlor C

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Questions for Discussion

1. Human Motivation in Art
 - a. What fundamentally are human beings trying to do when they work in the arts?
 - b. What is the nature of man's fundamental struggle in the Arts?
 - c. What is he searching for?
 - d. To what extent is his motivation instinctive—social—ideal or self-fulfillment? Or in other words, is the self-fulfillment he seeks instinctive, social or ideal?
2. Development in Art
 - a. What are the growth processes?
 - b. How does one move from naive manipulation and exploration to comprehensive mastery, understanding and/or possible sophistication?
3. Teaching in Art
 - a. What are our duties (responsibilities) or (how can we be useful) to the learners in the field of the arts in general?

MONDAY, MARCH 9, 1959

10:00-12:00

- b. What are the special needs of the very young; of the early childhood stages, of young adolescents and of the older adolescents?
- c. What are the special needs of the gifted and retarded?

4. Art in General Development

What does a full and satisfying opportunity in the arts for all children have to do with helping them become educated human beings in our culture and the world today? In other words, why art education as an essential part of the schools?

5. Practical Aspects

- a. Need art education be more expensive than any other part of a good educational program?
- b. What do our answers to such questions indicate, (or point to) with respect to
 - b-1 Materials?
 - b-2 Facilities?
 - b-3 Teacher attitudes?
 - b-4 Teacher competencies?
 - b-5 Administrative action (policies) ?
 - b-6 Relationship with parents?
 - b-7 Relationship to the general community today?

MONDAY, MARCH 9, 1959

10:00-12:00

DISCUSSION COORDINATORS

Archie Bauman—Director of Art Education, Cedar Rapids, Iowa

Richard Boyer—Art Teacher, Malverne, New York

Eugene Grigsby—Art Teacher, Phoenix, Arizona

Lorraine Jensen—Art Teacher, Portland, Oregon

Margaret Meek—Art Teacher, Passaic, New Jersey

Fred Schwartz—Art Teacher, Halesite, New York

Sam Gelber—Art Teacher, Elizabeth, New Jersey

Mary Gill—Art Consultant, Morristown, New Jersey

Mary Daniel—Art Teacher, Tallahassee, Florida

10:00

RECORDERS

Ronald Gaschke—Art Teacher, Paramus, New Jersey

Elizabeth Gilligan—Director of Fine Arts, Boston, Mass.

Cynthia Grove—Art Teacher, Barnard School, New Rochelle, N. Y.

Harriet Higgins—Art Supervisor, Springfield, Mass.

Ethel Latta—Elementary Art Supervisor, Elgin, Illinois

Ken Marrantz—Art Teacher, Beth Page, Long Island, New York

10:00

0:00-12:00

Flora Rubel—Art Teacher, Elizabeth, New Jersey
Jane Schmehl—Art Teacher, Lincoln Park, New Jersey
Carl Swanson—Art Teacher, Glen Rock, New Jersey
Antonette Pucks—Art Teacher, Chappaqua, New York

EXHIBIT

Ted Lynch—Teaneck, New Jersey and Committee: Marianne Engelke, Teaneck, New Jersey; Ken Walker, Bergenfield, New Jersey; Harvey Dash, Paramus, New Jersey

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0:00-12:00

III. COLLEGE TEACHERS OF ART

Chairman, Howard Conant, Chairman, Dept. Art Education, New York University, N. Y. C.

A. THE IMPROVEMENT OF COLLEGE ART INSTRUCTION

East Ballroom

Chairman: Edmund Feldman, Head, Art Education, Carnegie Institute of Technology, Pittsburgh, Pa.

Recorders:

Morning—to be announced

Afternoon—William K. Stars, Instructor in Art, Duke University, Durham, N. C.



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10:00-12:00

Panelists: H. Jonathan Gr...
Chairman, Div. of Teacher E...
Rhode Island School of Design...
idence, R. I.

Ambrose Corcoran, Professor...
State University Teachers...
Brockport, New York

Kurt Roesch, Chairman, Art...
ment, Sarah Lawrence College...
ville, New York

Stephen Greene, Artist in R...
Princeton University, Princeton...
Jersey

August Freundlich, Head, I...
Industrial Arts Department, C...
College, Nashville, Tennessee

Vincent Guaccero, Professor...
University of Louisiana, Baton...
Louisiana

Gertrude Abbihl, Co-Chair...
Department, Wheelock College...
ton, Massachusetts

10:00-12:00

**B. PLANNING FOR E...
SION: BUILDINGS
FACILITIES**

Club Suite Dining Room, 3...
Chairman: John Opper,
Professor of Art Education,
York University, New York,
New York

MONDAY, MARCH 9, 1959

10:00-12:00

Recorders:

Morning—Leonard Good, Head, Art Dept., Drake University, Des Moines, Iowa

Afternoon—John Blair Mitchell, Chairman, Art Department, State Teachers College, Towson, Maryland

Panelists: Harry Wood, Chairman, Art Department, Arizona State University, Tempe, Arizona

Albert Christ-Janer, Dean, Art School, Pratt Institute, Brooklyn, New York

David Huntley, Chairman, Department of Art, Alabama College, Montevallo, Alabama

Lillian Calcia, Chairman, Art Education Department, New Jersey State College, Montclair, New Jersey

Alexander Severino, Associate Dean and Professor of Art, College of Education, Ohio State University, Columbus, Ohio

Pierre Kleykamp, Interior Architect and Industrial Designer, Lecturer, New York University, New York, New York

MONDAY, MARCH 9, 1959

10:00-12:00

**C. THE IMPROVEMENT OF
ART EDUCATION PHILOSO-
PHY, METHODS, AND STU-
DENT TEACHING COURSES**

Club Suite Lounge, 3rd Floor

Chairman: Harold Lofgren, Professor
of Art, State University College for
Teachers, Buffalo, New York

Recorders:

Morning — Angiola Churchill,
Teaching Fellow in Art Education,
New York University, New York,
New York

Afternoon — Jacqueline Saunders,
Chairman, Art Department, Lasell
Junior College, Auburndale, Mas-
sachusetts

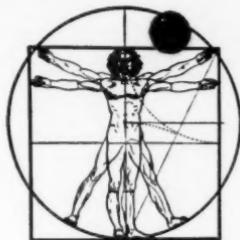
Panelists: Elsie Grote, Head, Art
Department, Maine Teachers College,
Farmington, Maine

Ralph Wickiser, Chairman, Division
of Art Education, State University
Teachers College, New Paltz, New
York

Jack Stoops, Assistant Professor of
Art, Department of Art Education,
University of California of Los An-
geles, Los Angeles, California

Michael Andrews, Dual Professor in
Art and Education, Syracuse Univer-
sity, Syracuse, New York

10:0



Julia Andrews, Instructor, Delaware Art Center, Wilmington, Delaware

Edna M. Lindemann, Associate Professor of Art Education, State University College for Teachers, Buffalo, New York

Robert Bertolli, President, Massachusetts School of Art, Boston, Massachusetts

Earl A. Weiley, Chairman, Art Education Department, Wayne State University, Detroit, Michigan

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10:00-12:00

D. CONDUCTING AND GUIDING RESEARCH IN COLLEGE ART PROGRAMS

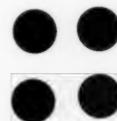
South Room, 1st Floor

Chairman: Jerome Hausman, Associate Professor of Art Education, Ohio State University, Columbus, Ohio

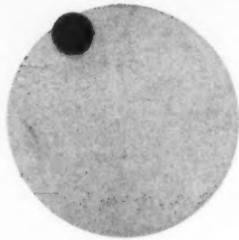
Recorders:

Morning—Manfred Keiler, Associate Professor of Art Education, University of Nebraska, Lincoln, Nebraska

Afternoon—George Ross, Associate Professor of Art Education, New York University, New York, New York



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Panelists: Thomas Ballinger, Associate Professor of Art Education, University of Oregon, Eugene, Oregon; Alexander Masley, Head, Art Education Department, University of New Mexico, Albuquerque, New Mexico; Harold Schultz, Professor of Art Education, University of Illinois, Urbana, Illinois; Vincent Lanier, Associate Professor of Education and Fine Arts, University of Southern California, Los Angeles.

10:00-12:00 IV. CERTIFICATION AND ACCREDITATION

Parlor F

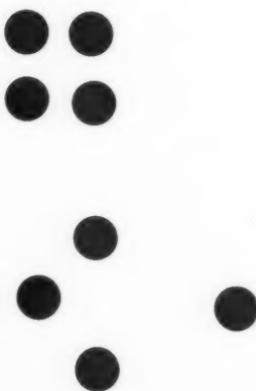
Stanley Czurles, Chairman, Planning Committee, Director of Art Education, University of New York College of Teachers, Buffalo, New York; Clifton Gayne, Chairman, Dept. of Art Education, University of Minnesota, Minneapolis, Minnesota; Italo deFrancesco, Director, Art Education, State Teachers College, Kutztown, Pennsylvania.

10:00-12:00 MEETINGS

I. STATE DIRECTORS OF ART

"The Projection of Ideas Through National and State Leadership"

Parlor G



MONDAY, MARCH 9, 1959

Chairman: William Bealmer, Director of Art Education, State Department of Public Instruction, Springfield, Illinois

Secretary: Alice Baumgarner, Director, Arts Education, Department of Education, Concord, New Hampshire

Consultant: Mayo Bryce, Specialist, Fine Arts Education, Department of Health, Education and Welfare, U. S. Office of Education, Washington, D. C.

10:00-12:00 II. ART DIRECTORS — Cities 200,000 and over

West Ballroom

Chairman: Helen Cynthia Rose, Supervisor of Art Education, Richmond Public Schools, Richmond, Va.

A. HOW CAN WE MAKE A BRIGHTER FUTURE FOR THE ART ELECTIVES?

Chairman: Rosemary Beymer, Director of Art, Kansas City Public Schools
Resource person: Edwin Ziegfeld, Head, Dept. Fine & Ind. Arts, Teachers College, Columbia University, New York, New York

Recorder: Stephen Conger, Supervisor of Art, St. Paul, Minnesota

MONDAY, MARCH 9, 1959

III. ART DIRECTORS — Cities under 200,000

West Ballroom

Chairman: Olga M. Schubkegel, Director of Art, Hammond, Indiana

IV. STANDING COMMITTEES

Curriculum Committee—Room 102

Policy Committee—Room 103

Publications Committee

Consult Bulletin Board, Parlor D, for location of room

1:30-4:00 CONTINUATION OF WORK-SHOPS AND MEETINGS

ART DIRECTORS—Cities 200,000 and over

“What place should the appreciation of Art take in our present-day program of Art Education”

Chairman: Olive L. Riley, Director of Art, New York City

Panel Members: Carl Goldberg, Chairman of Art, De Witt Clinton High School, New York City, New York

Marion Dock, Supervisor of Art, New York City

Recorder: Ina Johnson, Director of Art Education, Norfolk Public Schools, Norfolk, Virginia



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Tuesday, March 10, 1959

9:00-10:00

REGISTRATION

Ballroom Foyer

10:00-12:00

WORKSHOPS

Consult Monday Schedule for Discuss
Topics

**I. ART EDUCATORS AND ADMIN
ISTRATORS CLINIC**

Parlor E

12

**II. HOW TO PLAN AND PROV
GOOD ART EXPERIENCES FOR CH
DREN AND YOUTH TODAY**

ELEMENTARY SCHOOL—
Parlor A

JUNIOR HIGH SCHOOL—
Parlor B

SENIOR HIGH SCHOOL—
Parlor C

III. COLLEGE TEACHERS OF ART

**E. MASS MEDIA IN ART ED
ICATION**

Club Suite Lounge, 3rd Floor
Chairman: Robert Iglehart, Ch
man, Department of Art, Univer
sity of Michigan, Ann Arbor, Mich
Recorders:

10:00-12:00

Morning—to be announced

Afternoon—George Barford, Assistant Professor of Art, Illinois State Normal University, Normal, Illinois

Panelists: Robert Pfister, Assistant Professor of Art and Education, Syracuse University, Syracuse, New York
Hale Woodruff, Professor of Art Education, New York University, New York, New York

Dale Summers, Associate Professor of Art, Stetson University, Deland, Florida

Harry Holtzman, Associate Professor of Art, Brooklyn College, New York, New York

Arthur Hungerford, Jr., Director of Operations, Metropolitan Educational Television Association, New York, New York

Fred Keller, Program Director, WBEN-TV, Buffalo, New York

William Regelson, Artist and Graduate Student, New York University

F. DEVELOPING A COLLEGE ART COLLECTION

South Room, 1st Floor

Chairman: Bartlett H. Hayes, Jr., Director, Addison Gallery of American Art, Andover, Mass.

TUESDAY, MARCH 10, 1959

10:00-12:00

Recorders:

Morning—to be announced

Afternoon—Howard Conant, Chairman, Department of Art Education, New York University, New York, New York

Panelists: Gregory Ivy, Head, Department of Art, Woman's College of University of North Carolina, Greensboro, North Carolina

Bernard Perlman, Chairman, Department of Art, Baltimore Junior College, Baltimore, Maryland

Floretta Murray, Head, Art Department, State Teachers College, Winona, Minnesota

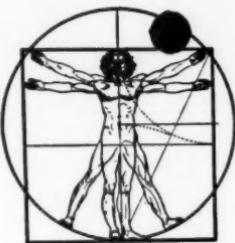
Rose Fried, Director, Rose Fried Gallery, New York, New York

10:00-

G. DOCTORAL STUDY FOR COLLEGE ART TEACHERS

Club Suite Dining Room, 3rd Floor
Chairman: Edwin Ziegfeld, Head, Department of Fine and Industrial Arts, Teachers College, Columbia University, New York, New York

Panelists: Karl Schlicher, Head, Art Department, Stephen Austin State College, Nacogdoches, Texas
(Morning Recorder)



0:00-12:00

Mary Moaty, Assistant Professor, Art Department of Arts Education, Florida State University, Tallahassee, Florida, (Afternoon Recorder)

Martha Hoffman Gault, Chairman, Art Department, State Teachers College, Slippery Rock, Pennsylvania

George Ross, Associate Professor of Art Education, New York University, New York, New York

Horst Janson, Chairman, Washington Square College Fine Arts Department, New York University, New York, New York

Margaret Kirkpatrick, Assistant Professor of Art Education, New Jersey State Teachers College, Paterson, New Jersey

Marie Larkin, General Consultant in Art, Board of Education, St. Louis, Missouri

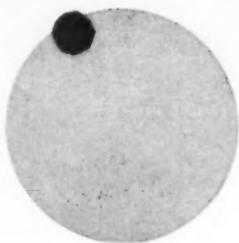
H. THE UNIFICATION OF COLLEGE ART TEACHERS' PROFESSIONAL ORGANIZATIONS

Room 103

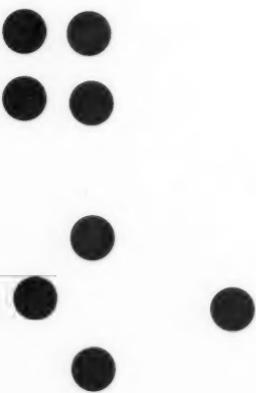
Chairman: Arne Randall, Head, Department of Applied Arts, Texas Technological College, Lubbock, Texas

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14



10:00-12:00

Recorders:

Morning—Dorothy Barfoot,
Art Department, Kansas
College, Manhattan, Kansas

Afternoon—Dorothy Sharpley,
Professor of Art, Lesley College,
Cambridge, Massachusetts

Panelists: Reid Hastie, Department
of Art Education, University of Min-
nesota, Minneapolis, Minnesota,
President, N.A.E.A.

Victor D'Amico, Director, De-
partment of Education, The Museum
of Modern Art, New York, New York

Ralph Beelke, Executive Sec-
retary, N.A.E.A., Washington, D. C.

Wilhelmus Bryan, Director, Min-
neapolis School of Art, Minne-
apolis, Minnesota

John Richardson, Assistant Pro-
fessor of Art, Fresno State College, Fresno,
California

Norman Rice, Dean Carnegie Insti-
tute of Technology, Pittsburgh, Pa.

IV. CERTIFICATION AND ACCREDITATION

Parlor F

TUESDAY, MARCH 10, 1959

10:00-12:00 I. STATE DIRECTORS OF ART

Parlor G

II. ART DIRECTORS — Cities 200,000 and over

"Recent Research Findings Which Point New Directions in Art Education"
West Ballroom

Chairman: Miss Ruth Halvorsen, Supervisor of Art, Portland Public Schools, Portland, Oregon

Resource People: Jerome Hausman, Chairman, Research Committee, N.A.E.A.
Reid Hastie, President, N.A.E.A.

Julia Schwartz, Arts Education, Florida State University, Tallahassee, Florida

Recorder: Flossie Kysar, Consultant, Art Education, Fort Worth Public Schools, Fort Worth, Texas

III. ART DIRECTORS — Cities under 200,000

West Ballroom

IV. STANDING COMMITTEES

See special notice of meeting rooms at Convention Headquarters, Parlor D
Accreditation Committee
Army Arts & Craft Committee
Constitutional Study Committee

ACCREDI-

TUESDAY, MARCH 10, 1959

Editorial Board Committee
Finance Committee
Professional Relations Committee
International School Art Committee

3:00-4:

**1:30-2:30 WORKSHOPS AND MEETINGS
CONTINUE**

**ART DIRECTORS — Cities 200,000
and over**

“What changes should be made in the
training of Art Teachers”

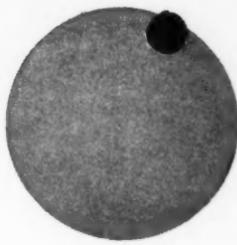
Chairman: Ruth Ebken, Supervisor of Art,
Pittsburgh Public Schools, Pittsburgh,
Pennsylvania

7:00-10

Panel Members: Sara C. Joyner, Art Edu-
cation, University of Georgia

Italo deFrancesco, Director of Art Depart-
ment, State Teachers College, Kutztown,
Pennsylvania

8



Frederick Logan, Director of Art Department, University of Wisconsin

00-4:30

**WORKSHOPS AND MEETINGS
PREPARE SUMMARY REPORTS**

COLLEGE TEACHERS SUMMARY MEETING, ALL CHAIRMEN, BUSINESS MEETING

South Room, 1st Floor

Chairman: Harry Guillaume, Head, Dept. Art Education, State Teachers College, Cedar Falls, Iowa

15

0-10:00

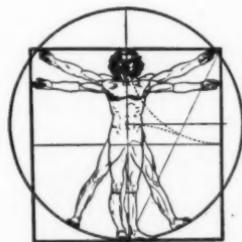
REGISTRATION

Ballroom Foyer

8:30

RECEPTION

Sponsored by Binney & Smith Co.
West Ballroom



Wednesday, March 11, 1959

16

9:00-5:00 **REGISTRATION**
Ballroom Foyer

9:30 **OPENING OF EXHIBITS**
CURRICULUM MATERIALS
Parlor G
Chairman: Carolyn S. Howlett, Head
Education Department, Art Institu-
Chicago

NEW YORK CITY SCHOOLS
East Foyer, West Foyer
Olive Riley, Director of Art, New
City Schools

INTERNATIONAL SCHOOL
ART PROGRAM
Parlor Corridor
Chairman: Dorothy Rowlett, Supervi-
Art, Duval County, Jacksonville, Fla

"THE SHIP" Commercial Displays
East Ballroom & East End, Grand
room
Chairman: William B. Jennison, S
Arts Magazine, Worcester, Mass.
Reid Hastie, President, N.A.E.A.

10:00 **FIRST GENERAL SESSION**
"Art Education: the Individual an-
ciety"
Grand Ballroom
Presiding: Olive Riley, Director of Art, New
City Public Schools

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Platform Guests:	N.A.E.A. Council
Invocation:	Dr. Phillips Pacher Elliott, First Presbyterian Church, Brooklyn, New York
National Anthem:	
Greetings:	John Theobald, Superintendent of Schools, New York City Public Schools
	Vincent Popolizio, Supervisor of Art, New York State Department of Education, Albany, New York
	Charles Gaitskell, Vice Pres., International Society Education through Art
President's Message:	Reid Hastie, President, N.A.E.A., Professor of Art Education, University of Minnesota, Minneapolis, Minnesota
Visual Presentation of Theme:	<p>"ART EDUCATION: THE INDIVIDUAL AND SOCIETY"</p> <p>Narrator: Edwin Ziegfeld, Chairman, Department of Fine and Industrial Arts, Teachers College, Columbia University, New York City</p> <p>Projectionists: E. Austin Goodwin, Donald Cyo, Ralph Smith. Assistants: Sherrill Hosom, Eleanor Caldwell, Mahboob Shahzaman</p> <p>(refer also to page 29)</p>

WEDNESDAY, MARCH 11, 1959

12:00 REGIONAL LUNCHEONS
Obtain tickets at information desk, Ballroom Foyer
Chairman: Gratia Groves, Supervisor of Instruction, Fairfax Co. Schools, Fairfax, Va.

EASTERN ARTS
West Ballroom
Chairman: Helen Condon, New Jersey School for Deaf, Trenton, New Jersey

PACIFIC ARTS
Parlor A
Chairman: Ruth Halvorsen, Supervisor of Art, Portland, Oregon

WESTERN ARTS
South Room
Chairman: Eleanor Caldwell, Asst. Prof. of Art, Ft. Hays State College, Hays, Kansas

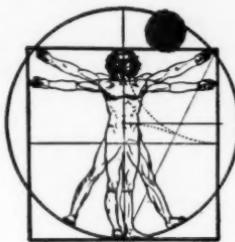
SOUTHEASTERN ARTS
Parlor C
Chairman: Billie Green, Atlanta, Georgia

1:00 REGIONAL MEETINGS
Eastern Arts—Club Suite Dining
Pacific Arts—Parlor A
Western Arts—Club Suite Lounge
Southeastern Arts—Parlor C

2:00-3:30 PANEL SESSIONS
Chairman: Edmund B. Feldman, Prof. of Art Education, Carnegie Institute of Technology, Pittsburgh, Pa.

2:00-

2:00-



2:00-3:30

PANEL I—THE TWO CONCEPTIONS OF THE INDIVIDUAL AND SOCIETY

South Room, 1st Floor

Chairman: Ernest van der Haag, Professor, New York School of Social Research, New York, New York

Panel Members: John A. Richardson, Asst. Prof., Art Dept., Fresno State College, California

Ivan Johnson, Head, Dept. Arts Education, Florida State University, Tallahassee, Florida

Arthur Young, Prof. of Art, Teachers College, Columbia Univ. N. Y. C.

17

2:00-3:30

PANEL II—THE AMERICAN IMAGE OF INDIVIDUALISM

Grand Ballroom

Chairman: Bartlett H. Hayes, Jr., Director, Addison Gallery of Art, Andover Academy, Andover, Mass.

Panel Members: Horace Heilman, Prof. Art Education, State Teachers College, Kutztown, Pennsylvania

Sara Joyner, Prof. of Art Education, University of Georgia, Athens, Ga.

August Freundlich, Chairman, Art Dept., George Peabody College for Teachers, Nashville, Tenn.



2:00-3:30 **PANEL III — LOSS OF THE AMERICAN IMAGE OF INDIVIDUALISM**

West Ballroom

Chairman: To be announced

Panel Members: Carl Reed, Assoc. Prof., Art Education, State Teachers College, New Paltz, New York

D. Kenneth Winebrenner, Prof. of Art Education, S.U.N.Y. College for Teachers, Buffalo, New York

Carl Hiller, Asst. Prof. of Art, Queens College, New York City

Monroe Cohen, Dept. of Education, Queens College, New York City

2:00-3:30

INTERNATIONAL SOCIETY FOR EDUCATION THROUGH ART

Club Suite Lounge, 3rd Floor

Chairman: Blanche W. Jefferson, Asst. Prof. of Education, University of Pittsburgh and Secretary, American Membership Committee for INSEA

Hermando S. Dizon, Super. of Art, Dept. of Educ., Republic of the Philippines

“Art Education in the Philippines: National and International Aspects”

Mr. M. P. Alladin, Art Officer, Dept. of Education, Trinidad, West Indies Federation and Council Member, INSEA

WEDNESDAY, MARCH 11, 1959

2:00-3:30 "Art Education in a Colonial Territory"
Discussion of INSEA program and developments.

STATE ASSOCIATIONS DISCUSS THEIR PROGRAMS

Club Suite Dining Room, 3rd Floor
Chairman: David Lehman, Supervisor of Art, State Department of Public Instruction, Harrisburg, Pennsylvania

This meeting will provide an opportunity for those interested in the programs of state groups to discuss problems, relationships with other state groups, regionals, nationals, and other topics of interest.

FILM AND SLIDE SHOWINGS

Parlor B

Chairman: George Manupelli, Central Michigan College, Mt. Pleasant, Michigan
"From Cave Painting to the Convention"—a program of films which are themselves works of art, dealing with art and artists from pre-historic times to the present.

3:40-5:00

GROUP DISCUSSIONS

"The Role of Art Education in Self Discovery and in Social Adjustment"

Co-chairmen: Harold A. Schultz and Kenneth M. Lansing, University of Illinois, Urbana, Illinois

Request is made that individuals remain in same discussion group throughout conference.

WEDNESDAY, MARCH 11, 1959

3:40-5:00

**Grand
Ballroom**

GROUP 1—How do art experiences aid in developing an understanding of the self?

To what extent does the resulting product effect an understanding of the self?

Or, is the process of creating most important?

Chairman: Jack Arends, Assoc. Prof. of Art, Teachers College, Columbia University, New York, New York

Participants: Edith M. Henry, Supervisor of Art, Denver, Colorado

Marie Larkin, Consultant in Art, St. Louis, Mo.

Room 102

GROUP 2—The place of history of art in the public schools.

How can and should the artistic achievements of the past be used in the education of 20th century youth?

Chairman: Alfred Kieselbach, Assoc. Prof. of Art, Kent State University, Kent, Ohio

Participants: Robert E. Day, Assoc. Prof. of Art, Northern Illinois University, De Kalb, Illinois

3:40-5:00

James A. Schinneller, Asst. Prof. Art Education, Pennsylvania State University, University Park, Pennsylvania

Parlor C

GROUP 3—Just how does a sensitivity to natural and man-made environment help in developing the artistically sensitive person?

How can this be done in the schools?

Chairman: Pauline Johnson, Prof. of Art, University of Washington, Seattle, Washington

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Participants: Sidney D. White, Asst. Prof. of Art, Oregon State College, Corvallis, Oregon

Jack Stoops, Asst. Prof. of Art, University of California of Los Angeles, Los Angeles, California

**South Room,
1st Floor**

GROUP 4—Of what importance is personal contact with contemporary artists and craftsmen to children in school?

What is the ultimate value of such contact to society?

Chairman: Jack Bookbinder, Special Asst. to the Director of Art, Philadelphia, Pennsylvania



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3:40-5:00

Hester F. Cunningham, Chairman,
Department, Beverly Hills Junior
School, Upper Darby, Pennsylvania

**West
Ballroom**

GROUP 5—Art education for the
art or general student, a widespread
shameful neglect.

Why bother?

What can be done? How?

Chairman: Michael F. Andrews,
Prof. Art & Education, Syracuse U-
niversity, Syracuse, New York

Participants: Jane Alice Foster,
Teacher, Miamitown, Ohio

Dorothy Calder, Art Supervisor,
(School), Decatur, Georgia

**Club Suite
Dining
Room,
3rd Floor**

GROUP 6—Visual resources for
education.

Should all schools provide the space,
means, and the budget for exhibiting
significant works of Art?

If important, what steps can be
taken to achieve this end?

Films and slides—How can and
they be used?

Chairman: Thomas J. Larkin, Asst.
Art & Education, University of Michi-
gan, Ann Arbor, Michigan

WEDNESDAY, MARCH 11, 1959

3:40-5:00 Participants: Charles Beal, Consultant in Art, Flint, Michigan

George Barford, Asst. Prof. of Art, Illinois State Normal University, Normal, Illinois

Parlor A GROUP 7—The artistically talented student: A challenge unfulfilled. What can be done to cause the talented to continuously progress and work to full capacity?

Chairman: Elizabeth P. Effinger, Supervisor, Art Education, Pasadena, California

Participants: Bernice V. Setzer, Director, Dept. of Art Education, Des Moines, Iowa

Eleanor F. Elliott, Director of Art Education, Newton, Mass.

Aylsworth Kleinhaver, Sup. of Art, Los Angeles, Calif.

Room 103 GROUP 8—Art Education for sensitivity to the function and beauty of consumer products from automobiles to zithers.

What is the school's responsibility?

Just how can the teacher of art meet this responsibility?

Chairman: J. Allison Forbes, Faculty of Education, University of Alberta, Edmonton, Canada

WEDNESDAY, MARCH 11, 1959

3:40-5:00 Participants: John Leary, Assoc. Prof. of Art, San Jose State College, San Jose, California
Second participant to be announced

Parlor B GROUP 9—The intellectually gifted and their education in art.

What kind of art education, if any, do such students need? Why? (Reports on some research studies conducted especially for these discussions.)

Chairman: Kenneth M. Lansing, Asst. Prof. Art Education, University of Illinois, Urbana, Illinois

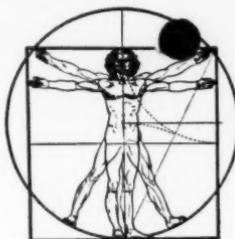
Participants: Harry F. Breen, Art Teacher, University High School, University of Illinois, Urbana, Illinois

Rosemary Beymer, Dir. of Art, Kansas City, Mo.

Robert Burkhart, Asst. Prof. Art Educ., Central Michigan College, Mt. Pleasant, Mich.

Parlor E GROUP 10—Art experiences for the emotionally disturbed and mentally and physically handicapped. How can the teacher intelligently deal with such students in regular and special classes?

Chairman: Margaret Naumburg, Art Therapist, Lecturer, Dept. of Art Education, New York University, New York



3:40-5:00

Participants: Helen Cabot Miles, Art Education, Newton High School, Newton, Massachusetts

Andrew Morgan, Director, Art Education, Greenwich Country Day School, Greenwich, Conn.

Aaron Kameny, Dept. of Physical Medicine and Rehabilitation, Montefiore Hospital, New York City

Parlor F

GROUP 11—Art as an integral part of the social and cultural environment. How do architecture, sculpture, and painting reflect the culture from which it springs?

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Is it important for youth to understand this? If so, how can it be done?

Chairman: Carolyn S. Howlett, Prof. and Head of Art Education Dept., School of the Art Institute, Chicago, Ill.

Participants: Shirley Alice Hinchliff, Art Teacher, Draper Junior High School, New York, New York

Robert Nelson, Head, Dept. of Art, Univ. North Dakota, Grand Forks, N. D.

Quinn Tyler, Eastern Michigan College, Ypsilanti, Mich.

**Club Suite
Lounge,
3rd Floor**

GROUP 12—Present and potential research in art education. What is the picture for a more valid basis for developing an artistic individual? An artistic

3:40-5:00

society? What do we know now? What do we still need to know?

Chairman: Jerome Hausman, Assoc. Prof. & Acting Director, School of Fine & Applied Arts, Ohio State University

Participants: Kenneth R. Beitel, Assoc. Prof. of Art Education, Pennsylvania State University, University Park, Pennsylvania

Vincent Lanier, Assoc. Prof., Art Education, University of Southern California, Los Angeles, California

5:30-8:00

COLLEGE TEAS AND RECEPTIONS

Notices of these group meetings will be posted on Bulletin Board in Grand Ballroom Foyer

8:00

SECOND GENERAL SESSION

Grand Ballroom

Presiding:

Harold Rice, President, Eastern Arts, President, Moore Institute of Art, Philadelphia, Pennsylvania

Platform

Eastern Arts and Pacific Arts Council Members

Guests:

Address:

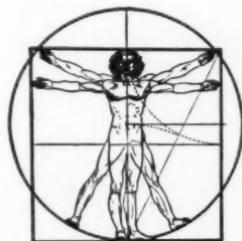
To be announced

9:30

COLLEGE RECEPTIONS

Notices of these meetings will be posted on Bulletin Board, Grand Ballroom Foyer

WEDNESDAY, MARCH 11, 1959



Thursday, March 12, 1959

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9:30-11:00

THIRD GENERAL SESSION

Presiding:

August Freundlich, President, Western Arts, Chairman, Art Dept., George Peabody College for Teachers, Nashville, Tennessee

**Platform
Guests**

Western Arts and Southeastern Arts Council Members

11:00

"The Traditional American Image of Individualism"

Chairman: Richard D. Heffner, Director of Programs, The Metropolitan Educational Television Association, New York City; Moderator, "The Open Mind", NBC-TV
Panel Members: To be announced

**Panel
Session**

FILM AND SLIDE SHOWINGS

Parlor A

"International Children's Art"—A selected film and slide presentation, gathered mainly from distinguished private collections, representing the art works of children from many foreign countries.

11:00-12:30

THE SOURCES OF FORM IN ART

Chairman: Alfred P. Maurice, Executive Director, The Maryland Institute, Baltimore, Maryland

11:00-12:30

Grand Ballroom

GROUP I—The Painter, Will Barnet,
Painter—Print Maker, New York, New
York

West Ballroom

GROUP II—The Sculptor, Raymond
Puccinelli, Dean, Reinhart School of
Sculpture, Baltimore, Maryland

Club Suite Lounge

GROUP III—The Designer

23

Club Suite Dining

GROUP IV—The Graphic Artist

Parlor C

GROUP V—The Gallery and the Artist
—J. B. Neumann, World House Gal-
lery, New York City

GROUP VI—The Museum—to be an-
nounced

2:00-3:30

PANEL SESSIONS

PANEL IV—THE EDUCATION OF THE PROFESSIONAL ARTISTS

Club Suite Dining

Chairman: Norman L. Rice, Dean, College
of Fine Arts, Carnegie Institute of Tech-
nology, Pittsburgh, Pennsylvania

2:00-3:30

Panel Members: Dana Vaughn, Dean, Cooper Union Art Schools, New York City; Robert Bertolli, President, Massachusetts School of Art, Boston, Massachusetts; Hale Woodruff, Prof. of Art, New York University, New York City

**PANEL V—THE EDUCATION
OF THE TEACHER OF ART AT
ALL LEVELS**

West Ballroom

Chairman: Howard Conant, Chairman, Dept. of Art Education, New York University, New York, New York

Panel Members: Robert Goldman, Head, Dept. Fine & Industrial Arts, Abraham Lincoln H. S., Philadelphia, Pa.

Louis Hoover, Chairman, Dept. Art Education, Illinois State Normal University, Normal, Illinois

Viktor Lowenfeld, Chairman, Art Education, Pennsylvania State University, College Park, Pennsylvania

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**PANEL VI—THE RE-EVALUATION
OF OUR CULTURE IN
THE LIGHT OF AESTHETIC
AWARENESS**

Parlors B and C

Chairman: Jack Bookbinder, Special As-

THURSDAY, MARCH 12, 1959

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to the Director of Art, Philadelphia Public Schools, Philadelphia, Pennsylvania

Panel Members: Helen Cabot Miles, Member, Psychosynthesis Research Foundation, Inc., Newtonville, Mass.

Edward Ranells, Prof. of Art, University of Kentucky

William Mahoney, Asst. Prof. Fine and Industrial Arts, Teachers College, Columbia University, New York City

Ernest Ziegfeld, Prof. of Art, New Jersey State College, Jersey City, New Jersey

2:00-3:30

VISUAL PRESENTATION OF THEME

Grand Ballroom

Repeat of presentation given at first general session.

INTERNATIONAL MEETING

Club Suite Lounge

“Art Education and the Individual in a World Community”

Art Education in many parts of the world viewed by American Educators who have had extensive experience abroad: reactions by students from other countries who are now studying in the United States.

Chairman: Alex L. Pickens, Instr. in Art and Art Education, University of Michigan, Ann Arbor, Michigan

Participants: Thomas O. Ballinger, Assoc. Prof. Art Education, University of Oregon

THURSDAY, MARCH 12, 1959

Marjorie Campbell, Assoc. Prof. Art, Iowa State Teachers College, Cedar Falls, Iowa
Felicia Beverly, Art Supervisor, New Castle County, New Castle, Delaware

Helen Gordon, Director, Art Education, Detroit Public Schools, Detroit, Michigan
Frank Wachowiak, Prof. Art, State University of Iowa, Iowa City, Iowa

Lamar Dodd, Chairman, Department of Art, University of Georgia, Athens, Georgia

Mahboob Shahzaman, Lecturer, College of Home and Social Sciences, Lahore, Pakistan

M. P. Alladin, Art Officer, Dept. of Culture, Trinidad, Tobago, West Indies

2:00-3:00

FILM AND SLIDE SHOWINGS

Parlor A

“Creative Films for Creative Responses—A New Direction”

A program of creative films, of many types, selected for their motivational and instructional potential in the art classroom.

3:30-5:00

DISCUSSION GROUPS

For topics of groups, Consult Wednesday

GROUP 1 Grand Ballroom

GROUP 2 Room 102

GROUP 3 Parlor C

GROUP 4 West Ballroom

GROUP 5 West Ballroom

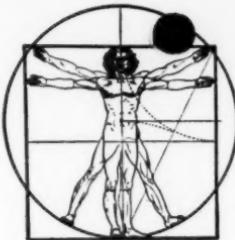
GROUP 6 Club Suite Dining Room,

GROUP 7 Parlor A

7:

Platform

A



GROUP 8 Room 103
GROUP 9 Parlor B
GROUP 10 Parlor E
GROUP 11 Parlor F
GROUP 12 Club Suite Lounge, 3rd Floor

5:30 RECEPTION—

sponsored by Milton Bradley Co.
West Ballroom

7:00-8:00 FILM AND SLIDE SHOWINGS

Parlor B

"People and Some Animals"

A dramatic film and slide presentation of drawings and paintings by children depicting people and animals.

25

8:00 FOURTH GENERAL SESSION

Grand Ballroom

Presiding: Emory Rose Wood, President, Southeastern Arts, Supervisor of Art, Fulton County, Atlanta, Georgia

Form Guests: Chairman, N.A.E.A. Standing Committee

Address: Ralph G. Beelke, Exec. Secty., "The National Office, a Report of Progress"

Address Italo deFrancesco, Director, Div. of Art Education, State Teachers College, Kutztown Pennsylvania, "The Art Educator of the Year"

"A New Dimension for Art Education"

9:30 COLLEGE RECEPTIONS

Consult Bulletin Board, Grand Ballroom Foyer, for notices.



Friday, March 13, 1959

9:00-12:00

**TOURS, ARCHITECTURAL
LANDMARKS**

Meet in Grand Ballroom

Three tours of outstanding achievement in 20th Century architecture with special emphasis on the integration of art and architecture.

Chairman: Robert Kaupelis, Asst. Prof. of Education, New York University, New York, New York

Tour 1—Seagram Building
Lever House

Tour 2—United Nations (\$1.00 admission)

The regular tour will be followed by a special briefing session arranged especially for our group by Mr. Glenn Bennett, Director of United Nations tours.

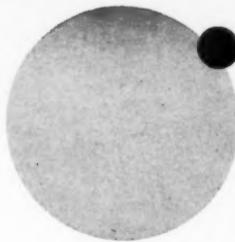
Girl Scouts of the United States of America

Tour 3—Manufacturers Trust Company
Tishman Building
(May include lunch in their beautiful cafeteria.)

TOURS, MUSEUMS

Meet in West Ballroom

Tours to little known or new museums such as The Morgan Library, Museum of



Primitive Art, Guggenheim Museum. Also visits to private Collections.

Chairman: Carl Hiller, Asst. Prof. of Education and Asst. Director, School of General Studies, Queens College, Flushing, Long Island, New York

10:00-11:30

CRAFTSMEN DISCUSS THEIR WORK

Chairman: Leonard Barkan, S.U.N.Y., Teachers College, Geneseo, New York

GROUP 1 Ceramics—Grand Ballroom

Robert Lowe, Artist, Ceramist, Teacher, Teachers College, Columbia

GROUP 2 Jewelry—South Room, 1st Floor

Ernest Ziegfeld, Jeweler, Teacher, New Jersey State College, Jersey City, N. J.

GROUP 3 Weaving—Parlor B

Lili Blumeneau, Designer, Weaver, Teacher, New York City

Other Groups to be announced

10:00-11:30

FILM AND SLIDE SHOWINGS

Parlor A

“Experiment”—A program of new releases and unlisted films in the area of experimental cinema

FRIDAY, MARCH 13, 1959

12:00

**SYRACUSE UNIVERSITY
SCHOOL OF ART ALUMNI
LUNCHEON**

Club Suite Lounge, 3rd Floor

Speaker: Lawrence Schmeckebier, Director, School of Art, Syracuse University, Syracuse, New York

Alumni and Convention delegates invited
Tickets may be obtained at information desk

**SCHOOL OF THE ART
INSTITUTE OF CHICAGO
ALUMNI LUNCHEON**

Club Suite Dining Room, 3rd Floor

Chairman: Carolyn S. Howlett, Head, Art Education Dept.

Tickets may be obtained at information desk

1:30-2:45

FIFTH GENERAL SESSION

Grand Ballroom

Presiding:

Harry Wood, President, Pacific Arts, Head, Department of Art, Arizona State College, Tempe, Arizona

Platform Guests:

State Directors of Art

Address:

To be announced

3:00-4:30

DISCUSSION GROUPS

For topics of groups, consult Wednesday program

GROUP 1 Grand Ballroom

GROUP 2 Room 102

GROUP 3 Parlor C
GROUP 4 South Room, 1st Floor
GROUP 5 West Ballroom
GROUP 6 Club Suite Dining Room,
3rd Floor
GROUP 7 Parlor A
GROUP 8 Room 103
GROUP 9 Parlor B
GROUP 10 Parlor E
GROUP 11 Parlor F
GROUP 12 Club Suite Lounge, 3rd Floor

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7:00-8:30

BANQUET

Grand Ballroom

Chairman: John Courtney, Chairman,
Division of Humanities, Jersey City State
College, Jersey City, New Jersey

Tickets \$7.50, may be obtained at information
desk in Ballroom Foyer

8:30

**SHIP'S PARTY ENTERTAIN-
MENT**

Chairman: Bert Cholet, Vice-President,
Higgins Ink Co., Brooklyn, New York

The Vikings

Harry Lorayne and Renee

10:00

Dancing, Phil Maden's Orchestra

Saturday, March 14, 1959

9:00-10:00

BUSINESS MEETING, NATIONAL ART EDUCATION ASSOCIATION

Grand Ballroom

Presiding:

Reid Hastie, President, N.A.E.A.

10:00-11:00

SIXTH GENERAL SESSION

Grand Ballroom

Presiding:

Charles Robertson, Vice-President, N.A.E.A., Prof. of Art Education, Pratt Institute, Brooklyn, New York

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PANEL OF HIGH SCHOOL STUDENTS

"Why Art in the High School in 1959"

Chairman: d'Arcy Hayman, University of California at Los Angeles, Los Angeles, California

Students: Connie Franklin, Manhasset High School, Manhasset, Long Island, New York

Maria Gonzales, Walton High School, New York, New York



Ben Mendelsund, De Witt High School,
New York, New York

Jane Nisselson, Walton High School, New
York, New York

Jane Rosen, Walton High School, New
York, New York

11:00-12:00

PANEL DISCUSSION

"The Loss of the Sense of Self: Delin-
quency"

Chairman: Harrison Salisbury, New York
Times

Panel Members: Michael Andrews, Dual
Prof. of Art and Education, Syracuse
University

Toby Kurzband, Principal, Public School
No. 1, New York City

12:00

SHIP'S AWARDS

Chairman: William B. Jennison, School
Arts Magazine, Worcester, Massachusetts

12:30

RECEPTION—sponsored by the
AMERICAN CRAYON CO.

West Ballroom

CONFERENCE COMMITTEE AND COM

Conference Chairman

Mildred Fairchild, Professor
New York City

Finance Chairman

Seymour M. Landsman, Art

Visual Materials Chairman

John W. Cataldo, Asst. Pro

Local Arrangements Chairman

Fred R. Schwartz, Lloyd H

**Committee on Visual Presentation
of Conference Theme**

Chairman: Edwin Ziegfeld
College, Columbia Universit

John Cataldo, Asst. Prof., Ar
ers College, Buffalo, New Y

Robert Lowe, Teacher, New

Technical Assistants: Dona
Long Island, New York

E. Austin Goodwin, Student

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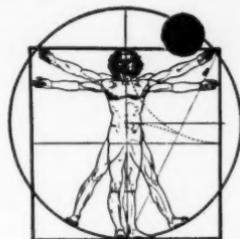
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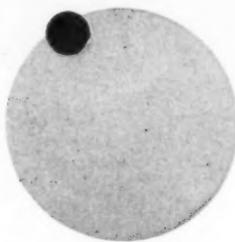
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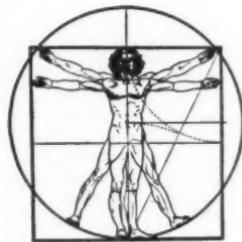
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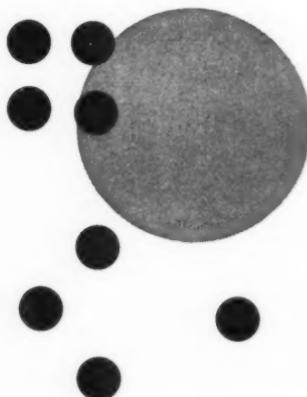




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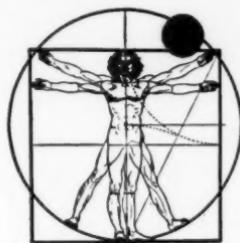
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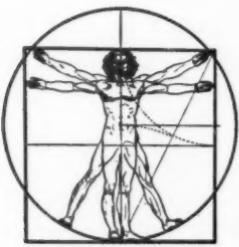
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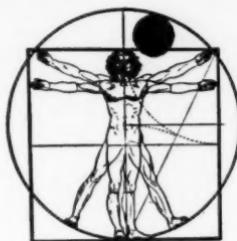
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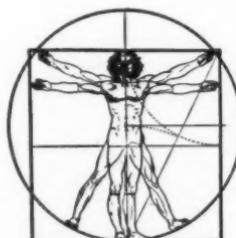
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"Ahoy Mates, and come aboard for a rollicking good time on the quarter deck. The Ship puts in for the NAEA meeting with many a blow me down and horn pipe. We'll dance to the Music of those landlubbers, Phil Maden and his boys, starting at 10:00 P.M. on the evening of Friday, March 13th. Hold your bilge, don't trip over the ropes and be there."

"Preceding this and immediately following the Banquet held in the Grand Ballroom, the Ship will present some talent which will startle you so you will be seasick. First, we will have the Modern Vikings through sentiment for their old seafaring ancestor, Leif Erickson. Then, we will have the Memory Marvel, Harry Lorayne and his beautiful wife because most of us sailors can't even remember our booth numbers. All are welcome and your badge is your pass to the quarter deck. Come early, stay late and mix with all us swabs from the steerage because we don't know about you but we are out for a good time. See you in port when the exhibits open March 11th."

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5TH BIENNIAL CONFERENCE
NATIONAL ART EDUCATION ASSOCIATION
art education: the individual & society
HOTEL COMMODORE, NEW YORK CITY

March 9-14, 1959



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RSITY	2	<i>Syracuse, New York</i>
SIGN	3	<i>Providence, Rhode Island</i>
ARTS	4	<i>San Francisco, California</i>
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ESIGN	13	<i>New York City, New York</i>
RSITY	14	<i>New York City, New York</i>
COLLEGE	15	<i>Buffalo, New York, S.U.N.Y.</i>

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For Workshop Participants

**"How to Plan and Provide
Good Art Experience for
Children and Youth Today."**

Monday, March 9

Tuesday, March 10

(See pages 5-7)

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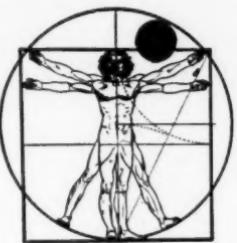
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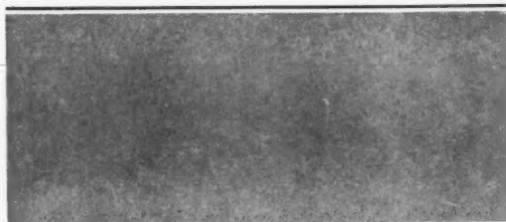
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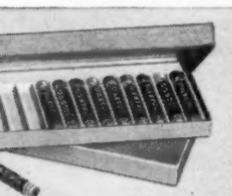


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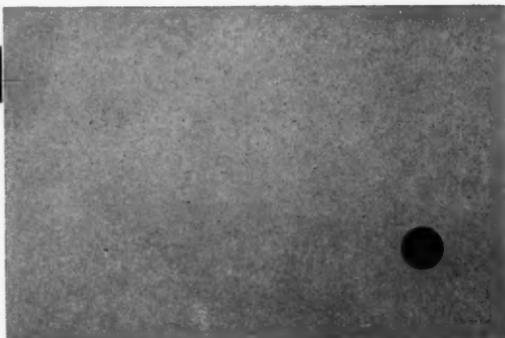
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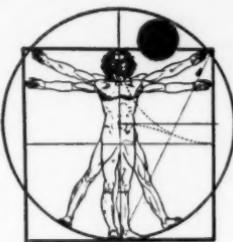
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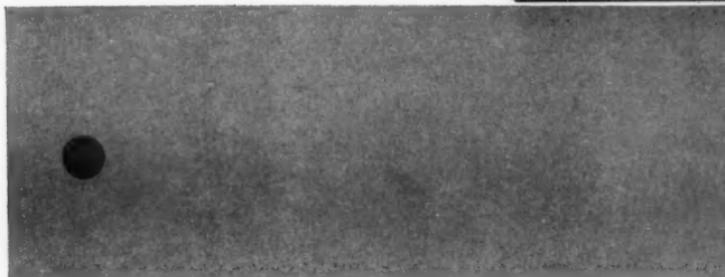
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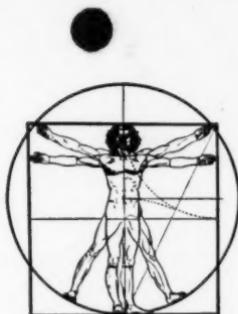
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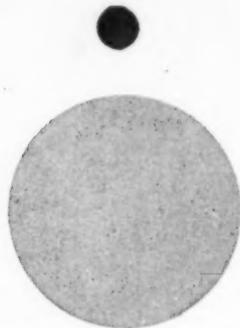
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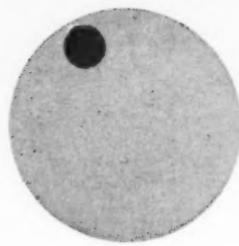
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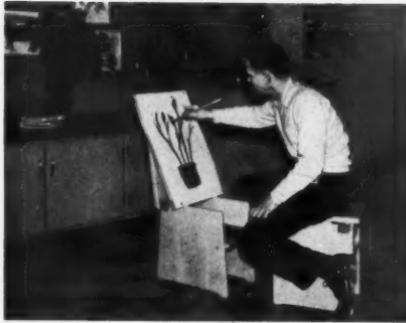
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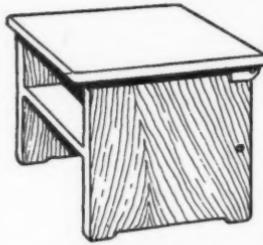
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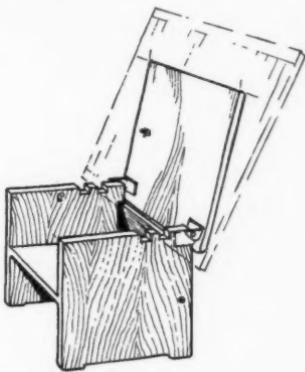
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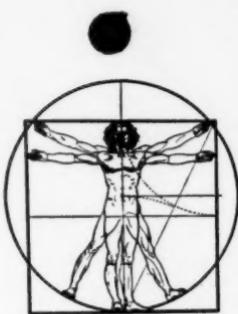
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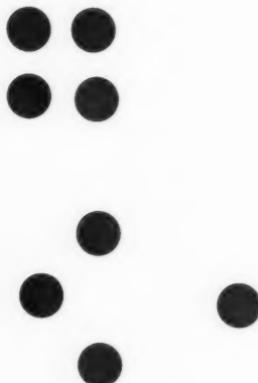


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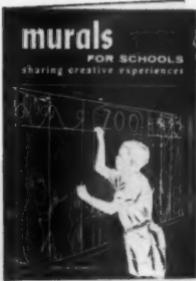
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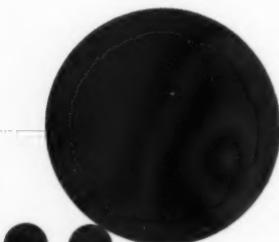
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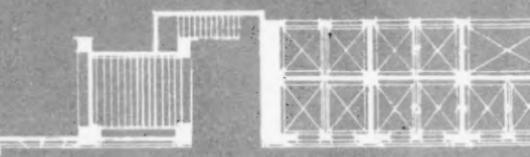
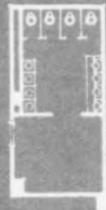
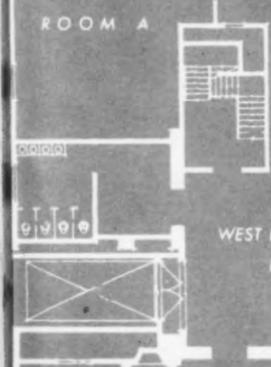
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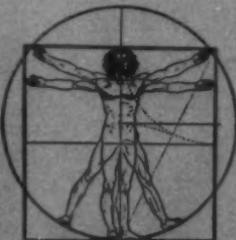


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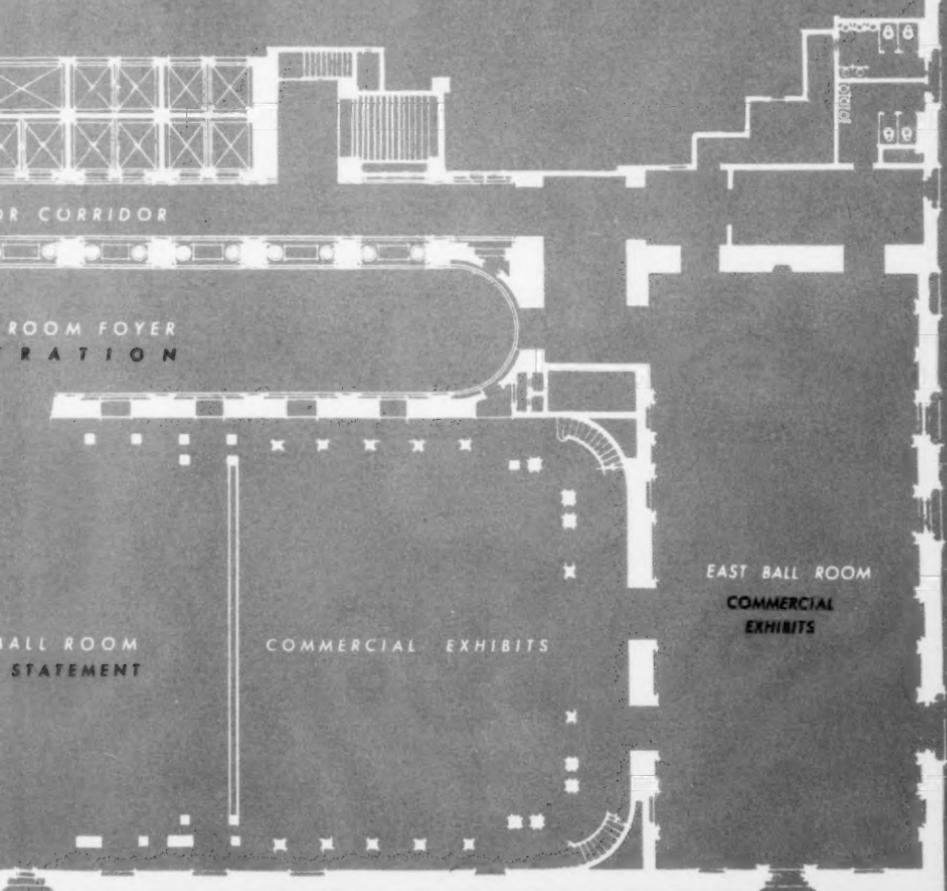
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